

THE

MASSACHUSETTS TEACHER.

Vol. II. No. 8.] REV. J. P. COWLES, EDITOR OF THIS NUMBER. [August, 1849.

PERSPECTIVE DRAWING.

[THE following Notes on Perspective Drawing were prepared a year or two since, for a class of young ladies well skilled in linear drawing, who were desirous to sketch from nature.

The teacher made much effort at that time to obtain suitable books of instruction, but could find only *two* upon the subject, neither of which answered the purpose. One of these, ("Practical Perspective, translated from the French of Thénot,") consisting of geometrical and mathematical problems, was too difficult for pupils *commencing* the study; and the other, (a work of a few pages, the name of which cannot be recalled,) was not sufficiently extensive. The easiest course therefore seemed to be, to *prepare* something. The compiler, however, lays no claim to originality in this little work, — of course not in *ideas*, nor even in *words*, where these could be found already arranged in the manner desired. The design has been to select from Encyclopedias, and all other available sources, a few necessary principles, to clothe these in simple language, avoiding as much as possible, scientific and technical terms, and omitting many geometrical and optical principles; and to form a *whole* sufficiently simple to be comprehended and practised by the class for which it was designed. Much assistance has been obtained from a small work called "Lessons in Perspective," published in Boston some years since, and now out of print.

Should any object to these Notes on account of their simplicity, and perhaps *repetition*, the compiler is of opinion that by undertaking to instruct a class in the principles of perspective drawing, any such objector might speedily be brought to the conclusion that it is very hard to find any thing too easy to meet the necessities of the case.]

THE rules of Perspective are neither numerous nor difficult to understand, but they include some geometrical and optical principles, which give the means of fixing the outlines of objects correctly on the perspective plane.

Continued practice in drawing from nature, with accuracy of eye and judgment, enable artists to take correct views, without the aid of computation or mechanical rules. The pupil who becomes familiar with the principles which these rules involve, will find no difficulty in sketching with truth and expression, without

having recourse to many of the elaborate methods described in scientific books on Perspective.

He cannot arrive at this facility, however, without study, without copying with care and thorough understanding of their meaning, the figures given under different rules, and after this, applying the principles to practice.

Perspective is that art which enables us to draw the outlines of objects upon paper, or any suitable surface, as they would appear to the eye if that surface were transparent, and held up between the eye and the objects to be sketched. Thus, let a pane of glass in a window, represent a transparent surface, standing upright between the eye and the object to be sketched, and let a house be selected which can be seen through this pane of glass; — if the spectator, having his position fixed, could trace upon the glass with a pencil, the outlines of the house as seen through it, the lines thus traced, would form a picture, or *perspective view*, of the object. Always imagine such a transparent plane standing between the eye and the objects to be sketched, — these objects must be drawn as their lines would fall on such a plane.

In perspective drawing, the *original object* is the object to be represented. For instance, if you take a perspective view of Bunker-Hill Monument, the *monument* is the original object.

Original lines are such lines as really exist, in distinction from the *drawing* of them.

Any even, flat surface is called a *plane*, whether perpendicular or horizontal.

In perspective, *three planes* are spoken of; — the *ground plane*, the *horizontal plane*, and the *perspective plane*.

The *ground plane* is that on which the objects to be drawn stand. All objects situated on the earth, are, in perspective, said to be on the same plane, called the ground plane; — the *earth*, therefore, represents the ground plane.

The *horizontal plane* is an imaginary plane, supposed to pass through the eye of the spectator, and extending in all directions to the horizon, or where the sky and earth appear to meet.

The *perspective plane* is an imaginary, transparent plane, placed between the spectator and the landscape, and perpendicular to the ground plane.

The perspective plane has already been described by the *pane of glass*, through which the house is seen. The paper upon which we draw in sketching, also represents the perspective plane, upon which we draw as we should if we could hold it upright between us and the landscape. In drawing a house, or any object, we may imagine the perspective plane situated anywhere between the object and the eye.

The *true drawing* will be, where the rays of light coming from the object, enter or intersect the perspective plane, in their progress to the eye.

The perspective plane may be nearer or more distant from the eye, but being once fixed, must only be moved in the same view; for, if varied, the objects drawn would be seen under different angles, and the perspective would be incorrect.

Objects are drawn under their true angles, and preserve their relative proportions, whether the perspective plane is nearer or more remote, — because, however small the representations of the objects, they are all regularly reduced, and in the same proportion.

A book standing upright upon a table may represent the position of the perspective plane, and the table upon which it stands, the ground plane.

The more distant an object is, the *higher up* on the perspective plane it will appear. Any one may easily test the truth of this. As you look from a window, a tree standing very near is seen through the lower as well as the upper panes, — but a tree of the same size, a mile distant, though upon a level plain, would be seen through the *upper panes* only, — the *ground plane* upon which the trees stand appearing to *rise* to meet the horizontal plane.

The *ground line*, in perspective, is the *outer edge* of the *ground plane*, and is the boundary of the bottom of the picture.

The *horizontal line* is the intersection of the horizontal plane with the perspective plane. It will be therefore parallel to the ground line, and at a distance above it equal to the height of the eye of the spectator, whatever may be his position.

If a person is *sitting*, the horizon line will of course be *lower* than if standing, as the eye will be lower in that situation. If the spectator stands upon a hill, *above* the objects to be drawn, the horizon line will be very *high*, passing above the tops of the buildings.

A general rule for the situation of the horizon line is to place it about one third of the height of the picture, though it *may be* higher or lower.

In drawing a picture, only such lines as are nearer the ground plane than the eye, are drawn *under* the horizon line; that is, objects which we are obliged to look *down* to see, are drawn *below* the horizon line; those which we look *up* to see are of course drawn above it.

The *point of sight* is a point on the horizon line, exactly opposite the eye. It is of great importance in perspective, and is the point where all lines at *right angles with the ground line* will, if extended, vanish or terminate. The point of sight may be in the centre of the picture, or on either side. It will be in the *centre* when you put the objects on each side of you into the picture, at the *right side* when you sketch only the objects on the *left* of you, and of course at the *left side* when you sketch only those on the *right*. You can have the point of sight wher-

ever you please, provided it is *on the horizon line*, and *opposite the eye* of the spectator. See Diagrams No. 1, No. 2, No. 3, No. 4.

The *point of distance* represents the distance of the spectator from the objects he designs to sketch.

There are two kinds of perspective, *parallel* and *oblique*.

In *parallel perspective*, the objects are so situated that the lower lines of one side of the buildings are parallel with the ground line; if the lower lines are parallel, the top lines of the same side are also parallel.

In parallel perspective, there are three kinds of lines to be considered: those which are *parallel* with the *ground line*, and are the *horizontal* lines of a picture; those which are *upright*, and are the *perpendicular* lines of a picture; and those which are at *right angles* with the ground line. Those lines which are parallel with the ground line must be drawn so; those which are perpendicular must also be drawn so; those which are at right angles must, if extended, vanish or terminate in the point of sight.

In sketching from nature, the ground and horizon lines are first drawn.

The objects to be drawn will either stand parallel with the ground line, and are said to be in *parallel* perspective, or they stand obliquely, and are said to be in *oblique* perspective.

Drawing a house in parallel perspective becomes quite a simple affair, if we remember that *one side* of the house must be parallel with the ground line, and therefore drawn parallel, and the *other side* must be at *right angles* with the ground line, and therefore vanishing in the point of sight.

[The following directions for drawing buildings in parallel, and also in oblique perspective, are similar to the explanations of Diagrams No. 5 and No. 6, and will be more easily understood by consulting those diagrams. They are inserted here to render this little treatise more complete.]

In taking a sketch in parallel perspective, fix your position, which must not be varied in the same picture. Always remember that the paper on which you sketch, represents the perspective plane; on it you draw as you would if you could hold it perpendicularly, at a certain distance, and in a fixed position, between your eye and the objects to be sketched.

Draw a line at the bottom of your picture. This is the *ground line*. The ground line is the boundary of the bottom of your picture, and the nearest object in the picture is generally on the ground line, or very near it.

Next, draw the *horizon line*, parallel with the ground line, and about one third the height of the picture. The *space between* the ground line and the horizon line represents the *ground plane*, or the earth, upon which the objects to be drawn are situated.

The ground line and horizon line being drawn, the point of sight must be fixed, and marked upon the horizon line. The situation of the building you intend to sketch, must be carefully noticed, and this can be decided by observing where the horizon line would pass through it, and by comparing it with other objects. A point must be made for one corner, and from this point, draw a line parallel with the ground line, for the *lower line* of the house. Judge of the height of the house. This can be done by comparing the height with the width, or by holding up a pencil or slender ruler, on which you can measure the distances. (The width may seem two inches on the ruler, and the height one inch perhaps, and it soon becomes very easy thus to measure the size of any object.) Raise perpendiculars for the corners as high as the house appears to be; draw a line from the top of one to the top of the other, for the *upper line* of the parallel side. It will be remembered that the point of sight is the vanishing point for all lines at *right angles* with the *ground line*, and where *one side* of a building is parallel with the ground line, the *other side* makes a right angle with it. Therefore draw lines from the top and bottom of the perpendicular *nearest* the point of sight, to the point of sight, and this will give the diminishing of the side at right angles. See Diagram No. 5.

A house is said to be in oblique perspective, when it is situated obliquely to the ground line, or stands with the corner towards you. Each side of the house makes *an angle* with the ground line, but not a right angle; each side must have a vanishing point, but that must not be the *point of sight*, because the point of sight is the vanishing point for those lines *only* which are at right angles with the ground line.

Vanishing points for objects in oblique perspective must be on the horizontal line, and are thus ascertained.

Draw the ground line, and horizon line, and mark the point of sight, in the same way as when taking a *parallel* sketch; rule a perpendicular line through the point of sight, this is called the *prime vertical line*; on this mark a point, which may be about the *length* of your picture above the horizon line; this point is called the *point of distance*. Look at the building you wish to sketch; estimate as correctly as you can, the angle which the lower line of one side of the house makes with the ground line; that is, how much the house appears to *slant* from the ground line: draw a line slanting as you think the base of the house does from the *ground line* to the *horizon line*; where this line *cuts* the *horizon line*, is the *vanishing point* for *that side* of the house; next, draw a line from the *point of distance*, (already marked on the prime vertical line) to *this vanishing point*; draw another line at *right angles* with the *last mentioned line*, to the horizon line on the *other side*; this will give a point on the horizon

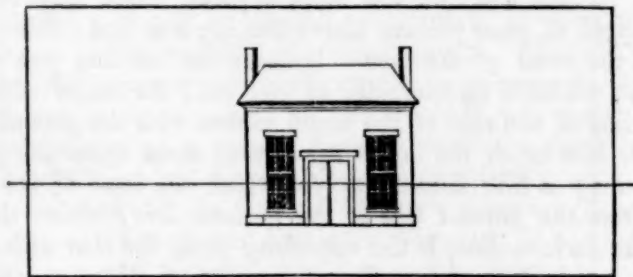
line, which will be the vanishing point for the *other side* of the house. Determine the nearest corner in the base of your house; the *lower line* for the *first side* is already drawn by the slanting line first made; from this nearest corner draw a line to the *other* vanishing point, which will give the slant for the remaining side; raise a perpendicular for the nearest corner of the house, draw a line from the *top* of this to each of the vanishing points, which will give the upper lines of the house, and these lines show the regular decrease in size of the building, as it extends on both sides towards the vanishing points. See Diagram, No. 6.

Interiors of rooms, &c., are drawn by the rules already given, for they must consist of lines either *parallel with*, or at *right angles*, or *oblique* to the ground line. After having drawn the horizon and ground lines, the points of sight and distance, observe what lines are *parallel* with the ground line, and draw them parallel, their place being determined by their distance from the ground line; observe what lines are at *right angles* with the ground line; the vanishing point for all such lines is the point of sight. If any objects or lines are *oblique*, the vanishing points must be found on the horizon line by their *angle of obliquity*, that is, by the angle they make with the ground line, as in oblique perspective. See Diagram, No. 7.

Bridges are difficult to sketch, still, the same rules apply to these, as to other objects, and directions are given for drawing them in parallel and oblique perspective. See Diagrams, No. 8 and 9.

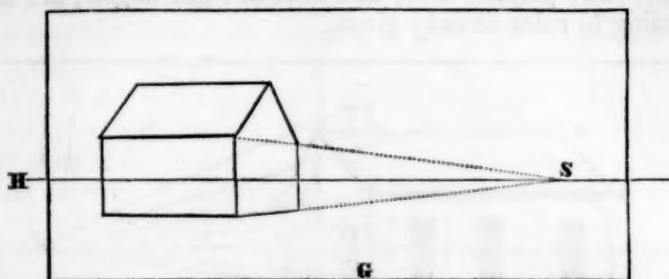
Circles to be drawn, may be circumscribed by a square, and if this square is put into perspective, the circle can be drawn within this perspective representation. If much accuracy is required, the square can be divided, and the corresponding parts in the perspective representation will be a sufficient guide for drawing the circle. See Diagram, No. 15.

DIAGRAMS.



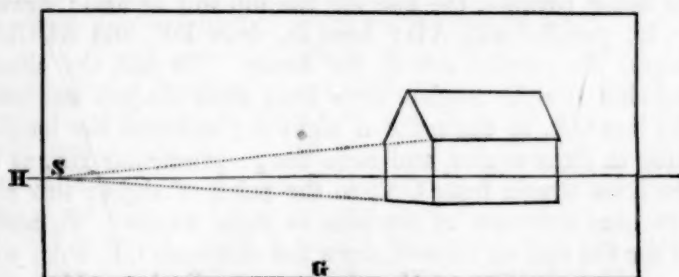
No. 1. This diagram represents a house in parallel perspective; the point of sight is in the centre, and the front only of the house is visible. The lines are all parallel or perpendicular, and

are drawn so, according to the rule, "All lines which are parallel or perpendicular are drawn so."

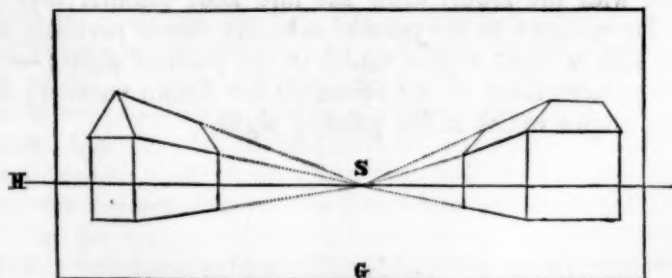


No. 2. This diagram represents a house in parallel perspective, having the ground line G, horizon line H, and point of sight S. The point of sight is on the right side of the picture, and the spectator sees the front and one side.

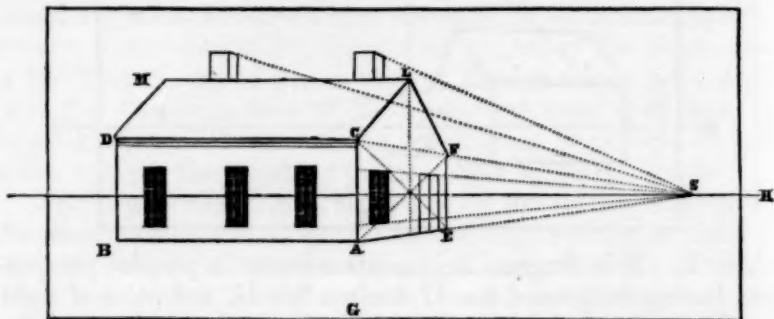
The top and bottom of the house being parallel with the ground line, are drawn so, according to the rule, "Lines parallel with the ground line are drawn so." The lines forming the side of the house, being at right angles with the ground line, vanish or terminate in the point of sight, according to the rule, "Lines at right angles with the ground line vanish or terminate in the point of sight."



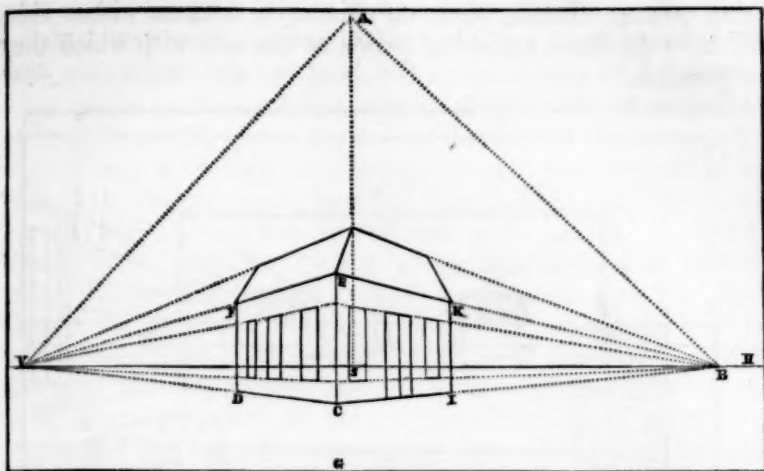
No. 3. This diagram is similar to No. 2, except that the spectator stands on the left, instead of the right, and therefore the point of sight is on the left side of the picture.



No. 4. This represents houses in parallel perspective, where the point of sight is in the centre, and the houses on both sides drawn. The parallel lines, and lines at right angles, are drawn according to rules already given.



No. 5. This diagram is designed to give the rules for drawing a house in parallel perspective. Draw the outline of your picture. Let G be the ground line, H, the horizon line, and S, the point of sight. Look at the house you wish to sketch, and decide about how far from the ground line the base of the house appears to be; draw the line AB, for the base of the house; from the point A, raise the perpendicular AC, as high as the house appears to be above the horizon line; the line for the base of the house being parallel, the line for the top will be also; draw the line CD, parallel with AB; from D, draw DB, and ABCD will represent the parallel side of the house. To find the situation of the side at right angles, draw lines from the top and bottom of the line CA, to the point of sight S; estimate the length of the side at right angles, and raise the perpendicular EF, as high as the lines drawn from CA, to the point of sight; this shows the regular decrease of the side at right angles. To find the point for the roof on the end, draw the diagonals CE, FA; where these cross each other at H, raise a perpendicular as high as the roof appears to be, and draw lines from this point L, to C, and F, which gives the roof on the end; the roof of the parallel side has the lower line CD already drawn, and the upper line being parallel with the lower, draw the line LM, parallel with CD. Lines for windows on the parallel side, are drawn parallel; those on the side at right angles vanish in the point of sight; — lines for the parallel sides of the chimneys are drawn parallel; those at right angles vanish in the point of sight.

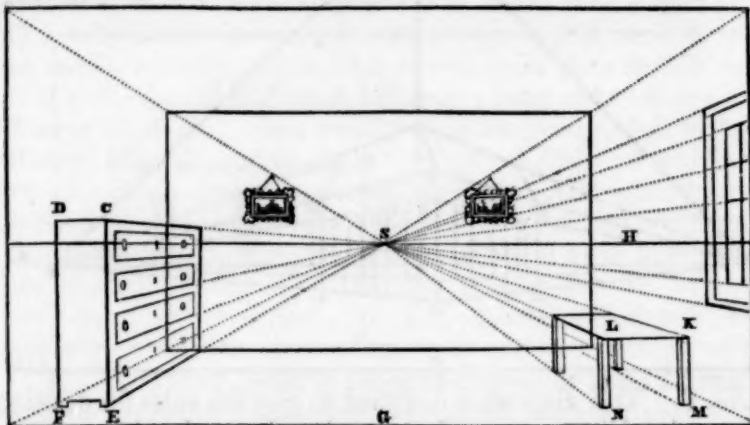


No. 6. This diagram is designed to give the rules for drawing a house in *oblique* perspective, or when it stands with a corner towards you.

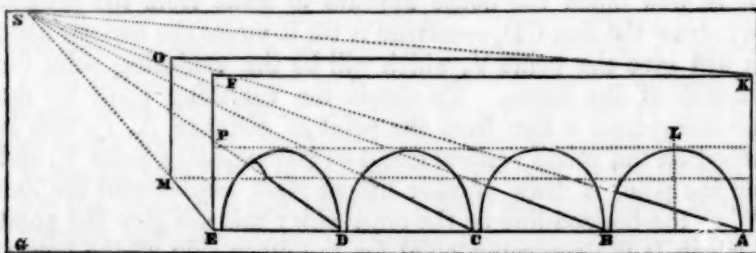
When a house is situated in oblique perspective, the vanishing points are on the horizon line, and are ascertained by means of a *prime vertical line*, and *point of distance*, as follows; — Prepare your paper with the ground line G, horizon line H, and point of sight S; — from the point S, raise a perpendicular which is called the *prime vertical line*; on this line mark the point A, which is the *point of distance*, and should be about the length of the picture above the horizon line; — next, look at the house you intend to sketch, estimate as nearly as you can, the angle which the lower line of one side of the house makes with the ground line; that is, how much the house appears to *slant* from the ground line; draw the line CD, — extend it till it meets the horizon line; this will give the point V, which will be the vanishing point for *that side* of the house. To obtain the vanishing point for the *other side*, draw a line from the point of distance A, (which is marked on the prime vertical line,) to this vanishing point V, and from the point A draw another line at *right angles* with the line AV, to the horizon line on the *other side*; this will give the point B, which is the vanishing point for the other side of the house.

The base of one side is already drawn by the line CD; from the corner C, draw the line CB, to the other vanishing point, and this will give the base for the other side; raise the perpendicular CE, for the nearest corner, and from the top of this, draw lines to each of the vanishing points, which will give the slant for the top of the house; raise the perpendiculars DF and IK, for the other corners, reaching as high as the lines going to the two vanishing points. The height of the roof can be judged by the eye, and the lines forming it will vanish in the two van-

ishing points. Doors, windows, chimneys, &c., on either side, will have the same vanishing points as the side with which they are parallel.

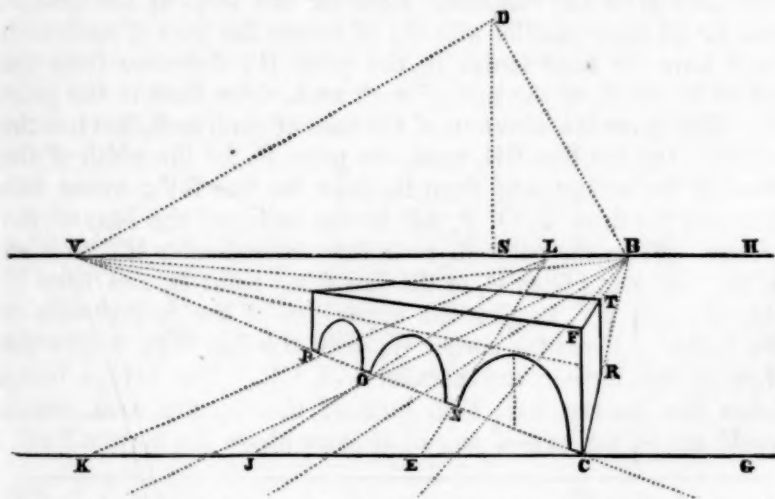


No. 7. This diagram represents the interior of a room in parallel perspective. Draw the outline of the room. Let G be the ground line, H, the horizon line, and S, the point of sight. The pictures upon the wall, the side CDEF of the bureau, and KLMN, of the table, being parallel with the ground line, are drawn parallel, according to the rule already given; the lines forming the side of the bureau at right angles with the ground line, of the table also, of the window, and the sides of the room, vanish or terminate in the point of sight, according to the rule, "All lines at right angles with the ground line vanish or terminate in the point of sight."



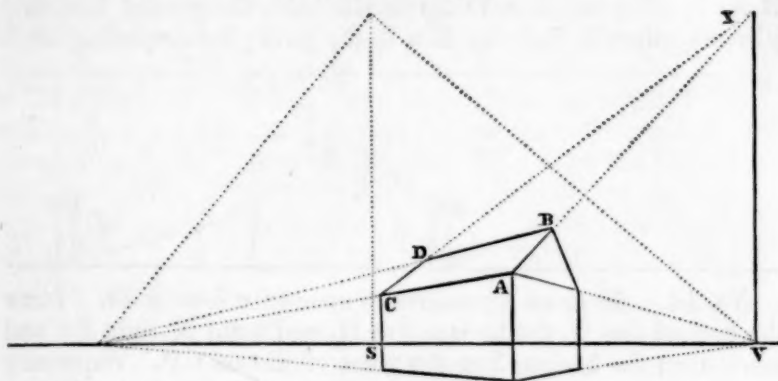
No. 8. This diagram gives directions for drawing a bridge in parallel perspective. Draw the ground line G, horizon line H, and point of sight S. Draw the line AE, parallel with the ground line, for the base of the bridge; judge of the height of the bridge, and raise the perpendiculars EF and AK, connecting them by the line KF, parallel with AE, which will give KFAE, for one side of the bridge. Supposing the bridge to consist of four arches, divide the line AE into four equal parts, making the points A, B, C, D; judge of the height of the first arch, raise the per-

pendicular ; and LP, drawn parallel with AE, will give the height for all. The arches can be drawn by the eye. The parts of the bridge parallel with the ground line, are drawn thus ; those at right angles must vanish in the point of sight, therefore from the point E, draw ES, giving the slant of the front of the bridge. The base of each arch being also at right angles, must have lines vanishing in the same point ; therefore from ABCD, rule lines to the point of sight, giving the slant of each arch. Mark the point M ; let EM be the width for the front of the bridge ; from M, raise the perpendicular MO, as high as the line going from F to S ; from O, draw a line parallel with AE, for the top of the other side of the bridge, and from K, draw a line to the point of sight, to give the slant for the end parallel with EM. To find the base of each arch, draw a line from the point M, parallel with the ground line ; where this line cuts the lines going from ABCDE to the point of sight S, will be the point for the width of each arch.

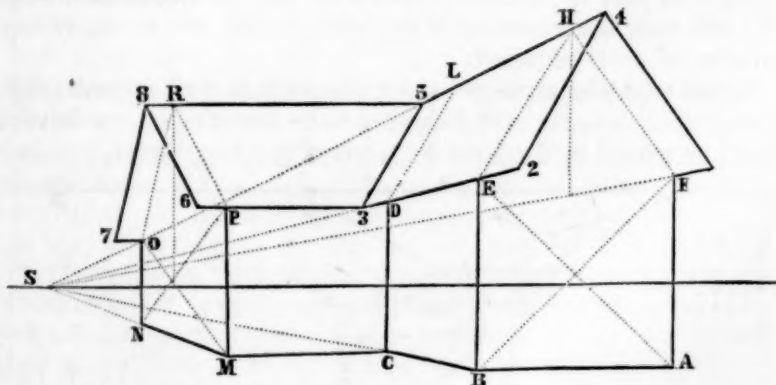


No. 9. This diagram is designed to give the directions for drawing a bridge in *oblique* perspective. Having drawn the ground line G, horizon line H, and point of sight S, through the point of sight draw the prime vertical line, and on it mark the point of distance D; look at the bridge, and having estimated the angle it makes with the ground line, draw the line AV, for the base of the bridge; where this line cuts the horizon line at V, is the vanishing point for that side; from V, draw VD, and from D, draw a line at right angles with VD, to the horizon line on the other side of the point of sight; this will give the point B, for the other vanishing point. Decide where the nearest point of the bridge is; mark the point C, for this; raise the perpendicular CF, as high as the bridge appears to be; then rule FV, for the top, because the top and bottom being parallel, must have the same vanishing point. The bridge has three arches,

point of sight, which will give CH, the end not seen, and parallel with AB; through the corner A, rule AH, parallel with BC, and this gives the floor of the house, as it would appear if the house were transparent, and you could see through it. To find the centre, rule diagonals from each corner of this ground floor, and where they cross is the centre; raise a perpendicular from this centre, as high as the roof appears to be. If the roof is pointed, let the slant lines meet here at L; if not pointed, cut it off by a horizontal line on the parallel side, and by a line going to the point of sight on the side at right angles.



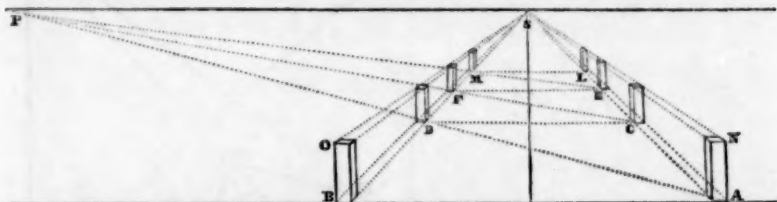
No. 11. This house, No. 11, stands obliquely to the ground line, and must be drawn according to rules already given. Find by diagonals the point B, for the roof on the end; the line AB, forming the slant on one side, is already drawn; through the vanishing point V, raise a perpendicular, (which is called the vanishing line) and produce the line AB, until it meets this vanishing line at X; the end CD, being parallel with AB, must vanish in the same point, therefore produce CD to X, and the slant of the roof is obtained.



No. 12. *Projections of Cottage Roofs.* Draw the simple outline of the cottage ABCDEF, according to rules already given; lines parallel and perpendicular to the ground line being drawn

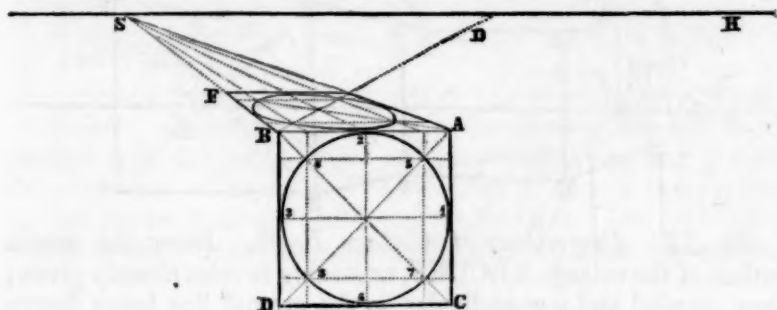
thus, and those at right angles vanishing in the point of sight. Draw the lines FH, HE, and DL, faint dotted lines, giving the simple outline of the roof; produce the line FS, to 1; the line ES, to 2 and 3; the line HS, to 4 and 5, or to any extent of projection desired, and join these points made by the figures with firm lines, making the outline 1, 4, 5, 3, 2.

No. 13. The cottage DCMNOP, is drawn according to rules already given, the interior lines of the roof being shown by dotted lines. In this case the roof being parallel with the ground line, produce the line DP, to 6; the point O, to 7, and the line R, to 8, all these lines being parallel with the ground line, and join the points 6, 7, 8, by firm lines, giving the projecting roof.



No. 14. To draw a perspective view of a level walk. Draw the ground line G, the horizon line H, and point of sight S; and mark upon the horizon line the point of distance P. Supposing a row of posts of equal height, and at equal distances, along a level walk, draw the two front posts A, B; draw the lines AS, BS, to the point of sight, which will give the perspective width of the walk; draw the lines N, O, to S, from the top of the posts A, B, which will give the perspective height of all the posts; draw a line from the bottom of the post NA, to the point of distance P; where the line AP intersects the line BS, will be the situation for the third post D; from D, draw the line DC, parallel with AB; where it cuts the line AS, will be the situation for the fourth post C; from C, draw CP, and its intersection with BS will show the situation of the next post F, and so on, to any number of posts required.

Trees might be arranged along the walk as well as posts, supposing their heights and distances to be about equal, or houses could be placed in the same way, showing a long street.



No. 15. *Rules for putting a circle in perspective.* Describe the circle 1,2,3,4, with a pair of compasses; enclose it in the square ABCD; draw the horizon line H, mark the point of sight S, and point of distance D; — (the horizon line may be at any distance chosen, and the point of sight may be in the centre, or on either side, the point of distance also may be nearer or farther from the point of sight.) Draw the diagonals AD and CB; through the points 5, 6, and 7, 8, where the diagonals cut the circle, draw the perpendicular lines 5, 7, and 6, 8; and the horizontal lines 5, 6, and 7, 8; from the termination of the perpendicular lines on the line AB, draw lines to the point of sight S; from the point B, draw a line to the point of distance D, and where the line BD intersects the line AS, at the point E, will be the perspective width of the square; from the point of intersection E, draw EF, parallel with AB, which will complete the perspective square; draw the diagonal AF; draw the horizontal lines through the points where the diagonals cross the converging rays. The points corresponding to 5, 6, 7, 8, are now obtained, and through these the circle can be easily drawn, giving its perspective appearance.

SWISS CUSTOM.

RICARD describes a custom which, amidst the sublime scenery of that country, must be peculiarly impressive. The horn of the Alps is employed in the mountainous districts of Switzerland, not solely to sound the cow call, (Kuhreihn, Ranz des Vaches,) but for another purpose, solemn and religious. As soon as the sun has disappeared in the valleys, and its last rays are just glimmering on the sunny summits of the mountains, then the herdsman who dwells on the loftiest, takes his horn and trumpets forth, "Ruft durch diess Sprachrohr!" — "Praise God, the Lord!" All the herdsmen in the neighborhood, on hearing this, come out of their huts, take their horns, and repeat the words. This often continues a quarter of an hour, while on all sides the mountains echo the name of God. A profound and solemn silence follows; every individual offers his secret prayers on bended knees, and with uncovered head. At this time it is quite dark. "Good night!" trumpets forth the herdsman on the loftiest summit; — "Good night!" is repeated on all the mountains, from horns of the herdsmen, and cliffs of the rocks. Then each one lays himself down to rest.

THE SCHOLAR, TEACHER, AND MISSIONARY.

Two things, and two only, are indispensable to build up and sustain a good school; good teachers, and good scholars. As well might the joiner build a beautiful and durable house of rotten timber, as the prince of teachers make a desirable school out of boys or girls deficient in sense, energy, and application. To be sure, "the business of the teacher is to ring on the dome of the slumbering soul, till he wakes the tenant;" but the whole corps of educators cannot rouse one, if there be none there. A theological professor was once told, that some of his students misrepresented his views of the doctrines of free agency and divine influence. He replied significantly, "We do not find brains for our young men." Neither do any teachers. Miss Lyon never would have been able to build up the Seminary which she has left, a legacy to the world, if she had not first been able to draw around her substantial minds, capable of making improvement, and disposed to apply their time and faculties, no less than their money, to mental culture. In the notice of her, which appeared in the March No. of the Teacher, her school at Buckland was mentioned. She used commonly to call it her Buckland school; but to accommodate both towns on the line of which she lived, and to both of which she used sometimes playfully to say she belonged, she kept that school alternately in Buckland and Ashfield. Miss Hannah White, of Ashfield, and Miss Louisa Billings, of Conway, (now Mrs. Russell, of West Springfield,) were her assistants in both places. They all worked hard. The reputation of that school, for a circuit of twenty or thirty miles around, had no rival. It began with twenty-five scholars; the sixth and last winter there were about one hundred. The common branches of education were taught most thoroughly. The teacher of very moderate mental capacity, who spent a winter there, and who had imitation enough to go out the next summer and teach reading, writing, and spelling, Colburn's First Lessons, Written Arithmetic, and English Grammar, exactly as she had been taught them; and who had, above all, the tact to make her scholars learn, execute and recite, as well as she had herself been made to do the preceding winter, was sure to be wanted the next year in the same school. With a knowledge of the studies in which they were so well drilled, many of those pupils embraced the great principles of action which Miss Lyon delighted to present. They learned to use their common sense, to practise self-denial and benevolence. The Bible was the book of books, whose pages were turned every day, whose precepts were written on every memory, and whose spirit was caught by many a heart.

One of those scholars, a specimen of a class who furnished the material that school was made of, comes now before my eye. She was a Connecticut maiden. I see her now, as I saw her almost twenty years ago, in all the glow of health and youth. She lived in the western part of her native state, in a town on the line which divides it from our Commonwealth. Her father, as true a Puritan as ever trod the sands of Cape Cod, hale and healthy, yet lives, on the confines of age, a man of large mind, sound sense, much reading, and independent judgment. He is a man among men, who, when he opens his mouth, speaks to the point, and finds hearers. He measures men, and women too, not by the acres they own, the ready money they can command, nor by the polish of their manners, but by their power to perceive truth and detect sophistry, both in theory and practice. He handles arguments, as he does his implements of husbandry, without gloves. Humble, contrite, and mellow, when he lays his heart open before God, he offers no petitions to any other; nor borrows leave to believe and follow what he, with his own good eyes, sees to be right and proper. Though a plain farmer, tilling his own soil, doing his own sowing and reaping, planting and harvesting, yet he has considered an education in Yale College not too costly for three of his five sons, nor esteemed the opportunities at Buckland, Ipswich, and South Hadley, in successive seasons or years, less than indispensable to his three daughters, all that lived to grow up. That money is worth nothing, except as you can turn it to account in producing the means of happiness — mind before money, and God before all, — is the substance of his creed. Such men and their families, frugal, intellectual, vigorous, counting knowledge better than gold, and wisdom to be chosen before rubies, are what make our corner of the world the Attica of America. Such sons and daughters bless the institutions they join, while they bless themselves. One half dozen of them will often give a pleasant type to a class or a school, and quite change its aspect.

The two-story white house, the home of my chosen early friend, stands a few rods back from the street, on what used to be the great stage road from Hartford to Albany. The olive plants, once so plentiful around that table, are now nearly or quite all transplanted, some to other climes, some to the Paradise above. It was pleasant when they were not yet scattered, to see them gather around the blazing hearth, and engage in their homely domestic avocations. I have seen brothers and sisters, mother and sire, hired man and visiter, assembled of an evening. The tallow candles burned brightly on the little stand. The bushel basket of apples stood beside the father. He turned the paring machine, while all the rest of the circle, save one, quartered, cored, or strung. That one read the last speech in

Congress, or an instructive book ; any one of the circle, and the head of the family especially and frequently, breaking the thread of the discourse, to enquire what the writer meant, to expose the fallacy of the reasoning, or to point out doctrines or sentiments worthy of all approbation. It was an honor to any author to be read in that kitchen. Day by day, in their rural home, each of those children was storing up thoughts which have since been the nuclei for many others to cluster about. They were fastening pegs on which to hang a thousand other facts and ideas. They know not how much they owe to their good father. The best prayer I can offer for them is, that they may be as useful in their generation as he has been in his.

Mary, the favorite daughter and sister of this lovely group, was one of those amiable spirits who never seem to know the meaning of the words anger, envy, and jealousy, save by the definitions of the dictionary. Her father always said she was the peacemaker of the family. Yet she was by no means one of your inanimate pieces of clay, who have just vitality enough within to keep them from crumbling to ashes ; who are honest, truthful, and quiet, because they have not energy enough to be otherwise. She had enough of her father in her to have a mind of her own. She knew how to study, how to learn, and how to use the information she gained. She possessed memory and understanding in good measure, but ambition and vanity seemed to be left out in her mental composition. "I should not dare to alter that head," said a phrenologist who had carefully examined it. The even tenor of her way was delightfully interrupted, one fall, when her father sent her over the hills to Buckland, to spend a winter in Miss Lyon's school. She was just one of those that Miss Lyon loved to labor for. She caught every word her teacher uttered. She had attained to woman's height. Her character was moulding for her future existence. Miss Lyon knew that she was not making marks on the sand. All noticed her winning ways, her perfect lessons, her quiet demeanor, her attentive eye. Every rule of school exactly met her wishes. No restraint was irksome to her. It was no effort to her to do exactly what the teacher required as to her conduct, and as for strenuous application to her books, that was the very thing for which she went to Buckland. She could learn her lessons from the love of study and from the habit of faithfulness in little things, as well as any others could from ambition. If she was not the best scholar in school, there were none who went before her. Some had studied more branches, but she always did as well as any one in her own classes. Of all young ladies in the world to make good scholars or useful characters of, give me your industrious farmer's daughter, who can milk, churn, and set a cheese ; wash, iron, and clean house ; bake bread, cake, or

pie; and turn her hand to making a new garment, or mending an old one. These are the scholars, when we can get them, who hold on and hold out. Their faces do not blanch at a long lesson. They do not heave a sigh at a mole-hill difficulty, and say, "Oh dear, I can't understand that." My friend was of this favored class. She had put away dolls and other playthings with her infant years. Amusement was an insipid word to her ears. Recreation, in the domicile of her father, was reading, conversation, and the lighter work of the family, or a walk or drive to the corner or to the next town. The teachers and pupils of that winter school all took delight in the new scholar. With all the rest, she was very respectably connected, and had some intellectual relatives whose names were held in honor in the school of that mountain town. Her own worth and intellectual strength made her friends. Thinking was no new business to her. She was used to reflection. She did not ask questions that, by study and consideration, she could answer herself. She did not waste her time in trivial conversation. She was on the alert for information in the house, and by the way, at the table, and in the social circle. Nonsense was what she could not understand, nor sympathize with.

Mary had been brought up to follow the dictates of conscience, to speak the truth at all hazards, to fear God, and to hate evil. It was no new thing to her that she was a sinner in need of pardon. The right and wrong of things had not only been discussed in her hearing ever since she could understand moral distinctions, but she had been herself allowed and encouraged to engage in such discussions. Ethical questions had long been as familiar to her, as her a b c. Still, truth in her new home came before her in a new aspect. She was associated with many of her own age to whom religion was a source of every day happiness. Their love to God was to them a well-spring of joy. Their lives were beautiful illustrations of the power of religion to subdue the passions and turn the warm current of the youthful heart heavenward. Nothing preaches like example. Religion, as embodied in these companions, was a constant sermon, and the application was so obvious, that one trained as she had been, could hardly fail to make it. In the cheerful labors and patient efforts of her teachers to make every scholar better as well as wiser, and in the earnest faith of Miss Lyon, she saw the beauty of religion in letters of living light. She read, and, as was natural to her, she meditated, till the desire for the like precious faith filled her soul. In the religious instruction which Miss Lyon hardly let one day slip by without giving, the truth which had before dwelt in the outer court, the intellect, was now brought directly to her heart. Her susceptibilities were awakened. Things, that she had all her life time known, she now felt. As from day to day, Miss Lyon unfolded,

as all her scholars know she could, the extent of God's claims, the wide import of his law, and the reasonableness of his requirements, blameless as our young friend was in the eyes of the world, she felt herself a transgressor of that law, justly exposed to its penalty, and forever liable to the frown of a righteous God. She was not overwhelmed with the fact. Guileless as a child, she trusted that the way of salvation was open to her. Hearts, humble and simple, can understand what it is to come to Christ, when learned men and sage philosophers, puzzled with their own wisdom, refuse to look and live. One Sabbath forenoon, as she sat in the corner of a square pew in that old meeting house, as much alone with God as in the retirement of an upper chamber, she listened as the minister of Christ offered salvation to his lowly hearers, and invited the weary, the wanderer, the thirsty, to come; and her heart replied, Lo! I come. He who made her mind saw its purpose, and as she gave herself forever away, to love and serve her God, accepted the offered gift. She seemed to have no experience to speak of, but she is of those who endured unto the end, and now, clothed in white, she doubtless looks back on that Sabbath hour, as one of most intense interest to her in her tuition below. As she listened to Miss Lyon, her mind received new views of life, and she added to her native sweetness, the grace of Christian self-denial. She knew no ecstasy. She saw no visions. She never spoke of raptures. She omitted no lesson. She wore no long face. She looked at things as they are, and as God looks at them. She did all from higher and nobler motives. She disciplined her mind and stored up information not merely for her own gratification, but to make it a better instrument to do the will of her Father in Heaven.

In the spring she returned home, and the next summer she engaged in teaching. She kept a district school. Her services were in demand in that district ever after. She subsequently went to Ipswich to continue her education. She taught sometimes in the sunny South, sometimes in the Ipswich Seminary, and sometimes in her own father's house. Everywhere she was beloved and successful. In every situation she was faithful to her employers and to her pupils. Her own mind constantly grew larger and richer. At all times, it was her first endeavor to bring all within her reach, to honor God, to appreciate his glorious character, and to fulfil the work which Christ has left his followers to do. She looked abroad, and saw multitudes perishing for lack of vision. She gave liberally of her earnings to send to them the word that brings salvation. Daily, in her approaches to the throne of grace, she remembered those whom her voice and presence could not reach. She did all in her power to enlist her friends in the same work. She had a winning way of speaking to a thoughtless scholar. "I have been very much interested

in your progress in arithmetic," she would begin, "but," she would add, "I have been afraid you did not think so much as the subject deserves, of the interests of your undying soul." There was no making sport of such an appeal. With what a natural tone, how sweetly, — her voice was sweet, low music, — would she say to a Christian friend, "You will consecrate yourself *entirely* to the service of God; will you not?" Information on the state of the world, next after bible truth, and in connection with it, she delighted to collect and diffuse. She studied and taught geography with reference to the wants and woes of humanity. We used to say, that we were always sure of seeing the *Missionary Herald*, when we met her. Her pupils were well informed as to the history and progress of Christian missions. Her charity for those afar off did not abate her love for those in her own path. That submissive but bereaved Christian mother, who still survives, will tell you that she was no less helpful as a daughter, or lovely as a sister, because her heart embraced a world.

Not unsought was she won. She was teaching school at home. Her father's house was well filled with adult young women, who boarded there to enjoy her instructions. Two younger brothers also shared the privileges of her school. The missionary elect travelled that way, and partook for a night of the hospitalities of the house. The man was not blind. He could not fail to see her obliging disposition, her household thrift, and her lovely Christian spirit. She invited him to go in and see her school. There he witnessed her tact in teaching, and saw, reflected from glowing faces, the impress of her own beautiful and intelligent mind. His judgment approved. His heart loved. *She* took the matter calmly. She considered it well. On due deliberation, she hailed the providence that opened a way for her to go in person to the destitute whom she had so long loved and pitied. She could not easily be spared. She was eminently fitted to be useful in her native land. She was like a right hand to the beloved Principal at Ipswich. Miss Lyon too was anxiously asking whether she might not have her efficient aid in her contemplated enterprise. She was beloved by a large circle of friends. She was dear as ever was daughter or sister to her own family circle. But she looked away and longed to go. "Others," she said, "can easily be found to fill my place here; let me go to the heathen." It was not in our hearts to hold her back. Parents and teachers, friends, and companions, bade her God speed. She went about her preparation as collectedly as though she were only getting ready to keep house in the next town. She put herself under the instruction of a returned missionary, that she might acquire the native tongue of her future scholars.

The American Board became embarrassed by the commercial

pressure of '37 and '38, and as many will recollect, were obliged to hold back the willing agent from his foreign field. With her own true and good common sense, my friend remarked, that she did not regret the delay on her own account. "I shall have," she said, "an opportunity to do a little good in this country before I leave, and I think it probable I shall live just as long, and do just as much in the missionary service as if I should go abroad immediately." The remark was doubtless a prediction. The people in her own town furnished her a school room. A small house was taken. Nine grown young women, if I remember right, with herself, occupied it. Each of the family, except the teacher, brought their furniture, table service, and food, from their homes not many miles distant. The teacher had intended to board in an agreeable family near by, but that little circle so besought her to share their bed and board, that she could not refuse. Her last labors in teaching, to any extent, in America, were in that school and family. A delightful remembrance have that band of girls, of their missionary teacher. They did not run the slower in the path of human learning, because they were starting on another and higher race, and had their eyes on another goal. They learned to think for themselves, and to feel for the needy at one and the same time.

The Board of Missions was relieved from its embarrassments. Our young friends received word that their services were waited for. In due time their union was consummated. They made flying visits to their friends. They went together to his beloved Alma Mater, and received the benedictions of the men to whom he had first looked for instruction and guidance, and with whom he had been subsequently and happily employed in the business of education. He shook hands with young men whom his example and arguments had won to the same great work, the missionary service among the heathen. They went together to South Hadley, that she might bid an affectionate farewell to her revered and beloved Miss Lyon in her new home. Miss Lyon had kept her eye on her from the first hour she had become her pupil. Her heart had enjoyed her improvement. She rejoiced to see her commence a religious life. She followed her upward and onward course. She gave her a parting blessing. It was the second year of that institution that, with tears, they bade one another farewell, and ere this, I doubt not, they have exchanged sweet congratulations in palaces of joy.

Mary went to her distant work. She was a good wife. The Mahratta was hardly new to her, when she reached her adopted home. She was too lavish of her labors. She lived too fast and soon failed. A lady associated with her in the same mission, wrote after her death as follows: "She was with us only a short time, but we do not measure her usefulness by years. We feel,

that few have done more for this people than she. Her prayers for them were many, fervent and heartfelt. She had four schools, to which she devoted a good deal of her time, energy and thoughts. These schools were in the city, and visiting them from week to week, she became extensively known to the girls' mothers, and to many women in the neighborhood. Often would they collect around her in little companies, and she would tell them of Christ and his salvation. Since her death, these women speak of her in the most interested manner. A more cheerful, happy person, say they, we never knew. She had many calls from the natives, and no one was suffered to go away from her, without some word of instruction. Often would she say to me, 'Now speak a word to this person or to that,' whom we might meet. It was evident from the first, that she meant to spend and be spent for this people. She labored with all her heart and all her strength. O how great is the loss to us all—to the heathen community, to the native church, and to our own little band. The native brethren and sisters loved her ardently, and they now mourn and weep. As for ourselves, we feel stricken and afflicted. She always came among us with so smiling, peaceful a countenance, as to impart life and joy to us all."

Before she was thirty years old, she was called to her heavenly home. Her passage thither was short and easy. It was from her home in heathen land. At five, one morning, she took her usual drive, though somewhat unwell; breakfasted with a sister missionary, and visited her schools before returning. Before noon, she sent to a female friend to call on her at her room. Her husband was absent on an exploring tour. That friend exclaimed, on reaching her room and looking on her countenance, "how very ill you are." "Yes," she replied, "I do not know but I am dying." So it was. The pestilence that walks at noon day and wastes at night so fearfully, was abroad, and she, service-worn and feeble, was its victim. She expressed no fear. She uttered no regret that she had engaged in the missionary work, but rejoiced in her dying hour, that she had been accounted worthy thus to manifest her attachment to the cause of Christ. To the last she was perfectly herself. Along with her tender expressions of affection and sympathy for her absent husband and her darling little son, she would say to the friend who stood by her side, "dear sister, do sit down."

Between four and five in the afternoon of the same day, the door of the upper sanctuary opened to her. Jesus called. She cheerfully answered, *I come to thee*. She entered in, and is safe.

"That life is long, which answers life's great end."

FICTITIOUS READING AN INJURY TO TEACHERS.

A Prize Essay, read at the meeting of the Essex County Teachers' Association,
April, 1849.

THAT young lady who expects to teach, should pause and reflect before she indulges a fondness for the reading of Romance. The books that we read while the mind is receiving its bent, give a deep coloring to our after emotions, opinions, and principles. Then, every treasured thought is seed for an abundant harvest; and every scene is a living reality, which the sober convictions of no future can entirely efface. She too, who is already engaged in making impressions upon deathless mind, should not let the present, fleeting pleasure shut out of sight the future, permanent good. If she ardently desires to become an enlightened and successful educator, she should select her reading with a view to that end. This is her privilege and duty, which, neglected, will be a fearful accuser in this world and in the next. Acting upon this principle, she must reject many books that invite her to a delicious repast, for the simple reason, that they conflict with the grand purpose of her life.

One chief requisite in a teacher, is a true and ready sympathy with her pupils. The lack of this, nothing can supply; for by it, the unspoken, heart-language of the one is readily understood by the other. Who cannot recall the time, when, in the light of a beautiful May morning, with older companions, she tripped lightly along to the district-schoolhouse? There, a little girl, you sat among the small ones, on a low bench, in front, awaiting, impatiently and with a trembling heart, the coming of the *new teacher*. Others, hardened to the influences of such an occasion, were busily occupied in making the noise that usually ushers in the first day of a public school. But you, too young and too sensitive to feel thus indifferent, quietly sat, wondering if you should love the stranger lady pointed out to you at church, the day before, as the "new teacher." In the silence that succeeded that teacher's entrance, how did you look for a gentle, loving smile and sympathizing glance! How did your heart leap, or sink, within you, according as you did, or did not, meet them. All through that first long day, an undefined sense, either of loneliness, or of companionship, would come over you, as you listened to her words and looked into her eye. You may be a woman now, but still your appreciation of what is winning has never been truer than when, a fair-haired child, you stood beside the knee of your instructress, and was initiated into the mysteries of a b c.

All scholars expect that from their teachers, which we call

sympathy. It is simply the overflowing of a kind heart, which recognizes its fellow in every human being, and forgets not that *all are dust*. When a fault is committed by those under her charge, the teacher with such a spirit, instead of turning away in surprise and disgust, remembers that she too is fallible, extenuates the offence as far as possible, and makes the offender feel, that his case is neither a solitary nor a hopeless one.

Beyond and above this natural impulse, is the principle of benevolence, which leads us both to remember others and to forget ourselves. If, with a right good will, we seek the highest interest of our school, we shall be likely to use the best methods for attaining it. We shall be chary of our time and talents, and husband every resource for our pupils. In reference to any new pursuit, the question will not be *merely*, "Will it add to my knowledge and happiness," but, "Shall I be better fitted thereby to train and benefit other minds?" In the early morn, at noon-day, and in the silent watches of the night, the mind will be so absorbed with thoughts and plans, hopes and desires for them, that there will be no room for selfish interests.

We shall not look on our school as made up of individuals, nor as a community by itself; but as a part of the whole world, which will act on other parts, and these on others still, the field continually widening, until the day of millennial glory.

Energy is another prominent trait in the character of a good teacher. No labored argument is necessary to prove, that all the apparatus for moving minds, which an Archimedes in intellectual philosophy might invent, would be of no avail, without energy to surmount difficulties and carry plans into execution. Energetic efforts to bring our own characters to higher degrees of mental and moral excellence, are all so much gain, in the work of forming the characters of others. For every mastery over a natural defect or habitual wrong indulgence in ourselves, gives us power over those whom we are called to influence, in these respects; and our success as teachers, will be in proportion to our control over our scholars.

"A merry heart doeth good like a medicine; but a broken spirit drieth the bones." The teacher should be cheerful, for the sake of her own health and vigor, as well as for the good of the youthful beings about her. None need the medicine of a glad heart, a beaming countenance, and encouraging words, more than the child or youth, toiling up the hill of science, where every step seems like the ascent of a mountain.

Is the cultivation of the above-mentioned qualities assisted or retarded by reading common fictitious works? The writer affirms that the practice operates unfavorably in each of these respects. It annihilates sympathy with the living beings about you. The mind is occupied with things at variance with *their* experience.

Suppose the "new teacher," before referred to, had spent the hours of that morning in perusing with intensest interest a fashionable romance; weeping perhaps over the wrongs and excellences of Rebecca or Malvina, and burning with indignation, as the detestable character of Du Bois or Belgrave unfolded itself to her view. She paces slowly along to her schoolhouse, her mind's eye still surveying the scenes of sublime wretchedness, or exquisite bliss, which have been so real to her. Now she is in the midst of a scene from the life of Jane Eyre. The modest rustic temple and quiet church-yard hard by, the tombstones with their sculptured figures, the shadows on the wall, the surpliced priest and honest clerk, the stern, majestic man, and his veiled bride, are before her, impossible to be banished by any effort. The voice of the priest falls solemnly upon her ear, as he calls in the name of God, upon any present who know aught that should deter the man before him from taking the woman by his side for his wedded wife, to come forward and show it. She steps on, still with a beating heart, and a chill creeping over her; she sees the white face of poor Jane Eyre, upturned to her master, wondering that he does not furiously deny the charge that another calls him her lawful husband. Again, as she nears the building amid the shouts of the children, chasing back and forth in their glee, she hears nothing but the last words at the farewell scene, and sees nought save the governess and her master; him in his wild rage, her in her gentle, sad firmness. But she has already passed the threshold and is entering the low, dark school-room. Before her are the honest, homely faces of actual, living children, dressed in their coarse attire, many barefooted, some with their hair brushed one way, some another, the rest not at all. The sight recalls her to herself, and she steps from her palace in the clouds into the narrow, unpainted, unfinished, defaced, gloomy room. Disgust and disappointment speak out in every feature. No wonder, the timid, anxious child turns shrinking from her glance, and fears the teacher *can't love little girls*. The teacher has a heart; she might have sympathy; but she has so long enjoyed the companionship of angels and fiends, that an intermediate class claims no regard from her. The ragged urchin whose face bears the marks of his morning's breakfast, and the awkward girl, whose hands are hardened by toil, and her complexion browned by exposure to all weathers, are too ugly or too honest to belong to either extreme. She is scarcely conscious, that the forms about her have spiritual occupants, because she looks no farther than the outer covering. Time and christian principle may change the temper and habits of that instructress; but never while she seeks her intellectual food in Romance. The contrast between the beings in the fancy, and those of reality, will call out her sympathies in favor of the former, to the exclusion of the latter.

A novel reading christian teacher, — Is there one such? The strife in such a breast must be terrible, and terminate before long in victory to the one element, and defeat to the other. Familiarity with fictitious works narrows the sphere of interest; for the tendency is, to engage us in such characters only as are therein delineated, — and very few such do we meet with in this matter-of-fact world. "Love thy pupil as thyself," is the injunction of Holy Writ; but this command is not obeyed by her, whose sensibilities are so morbidly acute, that a particularly ugly face excites no emotion but disgust, and the effect of an ungrammatical sentence stops with the discord, that grates so harshly on the ear. No confirmed novel reader can deny with candor, that self-sacrificing, patient, persevering labor is more irksome, and done with less hearty good-will, after perusing such works; and surely no post requires more of this kind of toil, than that of a teacher. Now, "to continue in a practice, injurious to our usefulness, merely for the sake of present enjoyment, must add new strength to the bonds that unite us to self and fetter us in benevolent action."

The perusal of Romances leaves us without the energy necessary to the right performance of school-duties. There is a fixed limit to our impulsive power, and when this is passed, languor and absence of mind must follow.

She, who has pored over Miss Bremer's novel of "Nina" till midnight, and in her excitement lighted to a flame the electric spark, which should kindle her soul the ensuing day, need not be disappointed, if lifelessness is the order of things in her school, for the next six hours. Her eye will be vacant and languid, her voice and manner feeble; the spelling and reading may be heard; Geography and History may be gone over, but no answer from any pupil will be heard so distinctly, as the fatal vow made by Nina at the bedside of the dying Edla. Nothing surprises her, but the occasional thought that she is in school, hearing recitations, and she seeks her room at night, hardly realizing that she has done aught but dream, during the day.

Most young teachers can recall one such day at least. The thought of it, even, is a keen reproach. Again, no teacher can present motives to study and self-denial, with power, when she knows these effects, and continues her novel-reading. A small voice within will rise above her loudest arguments. Her scholars may not know that she is habitually yielding to an appetite, not inferior in strength to that which chains the drunkard to his darling vice. It may be a secret locked up in her own breast, that she is continually acting on the very principle she denounces to them, namely, that of preferring the pleasure of the fleeting moment to enduring good. They may never have seen a work of the romance kind in her hands, and perhaps would make no

account of it, if they had; *but she knows all*, and feels her utter powerlessness to bring the minds under her to a point of excellence, which she has not herself attained.

Gloominess, such as none but an habitual novel reader knows anything of, will creep over the soul unawares. A sense of unfitness and incompetency for anything good, seizes upon the mind. The language, unexpressed it may be, is that of the ancient, in the land of Midian — "Wherefore is light given to him that is in misery; and life unto the bitter in soul; which long for death and it cometh not, which dig for it more than for hid treasures, which rejoice and are exceeding glad, when they find the grave?" No doubt, this sentimentality, as it is called, is often put on — a garb of affectation; yet there are those upon whom the effect is more deplorable. There are those who have just mind enough to appreciate the beautiful, — exquisite sensibility and imagination sufficient to fancy anything a reality. They have not much versatility; when they are strong on a point, they are not easily moved. Such individuals suffer most from the habit of devouring novels. In general, they outwardly resemble other people. No sickly sentiment, neither exuberance of joy, nor depressing gloom, are observed in them. Yet there is an under current ever flowing on, coloring the thoughts and watering the vineyard of the heart. If such finally become successful teachers, they do not ascribe it, even partially, to novel reading; but rather refer to that as a drawback. How many such exclaim, "Had I only garnered up useful knowledge during those years, instead of filling my mind with visions and dreams, how much more good might I now accomplish." There must be a singleness of aim and integrity of soul in whatever we engage in, in order to complete success. There must be no clashing between duty and inclination, nor between theory and practice. Napoleon recognized this principle in his triumphant career. The contests between his will and conscience were few and short. Luther knew and practised the same, though in a widely different field of effort. She who has recently been removed from our band of New England teachers, was an illustrious example of such integrity. She began in early life to conquer self, and ended in triumphing over every opposing influence.

Her sun set in its meridian glory, but not until myriads had rejoiced in its light.

She was no novel reader. Her views of things were drawn from large observation and deep reflection. She allowed no romances in her school. Here her power over mind most evidently appeared, and the most confirmed builders of air-castles were ashamed of their vain structures. She had a way of discovering hidden novels, and bringing them to light. She had no spies, neither did she search rooms to find them.

She learned from the individuals themselves, what their habits of reading were. She asked them if they had any novels in their possession, and gave them their choice, to send them away, destroy them, or give them to her. She talked and felt what she said. She acted, and that effectually. Every one was convinced, whether she would or not. Light-reading was by her efforts banished from the seminary, if not from the minds of the scholars. None of them have gone out into the world inveterate novel readers, except those in whom the disease was past cure when she met them; and the few whose consciences were seared as with a hot iron, and would not listen to sober truth, may wake to the perception of it no more in this world.

The legitimate consequence of fictitious reading does not follow from perusing one or two works. It is the *habit* that is so much to be dreaded, formed at a tender age, and binding us, like a strong one armed, when our example is all needed on the right side. The country is inundated with yellow covered literature of every variety of pretension, yet essentially the same in the impression made on the young mind. The impression made is decidedly wrong; and those to whom the care of immortal mind is entrusted, should be steadfast for the right. They cannot shrink back and disclaim any influence in the matter. The mere pleasure or disappointment of reading, or not reading, is comparatively nothing. But the example will be a savor of life or death to many. "Woe unto them who call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter."

WHAT most scholars want, is not *genius*, but *close* and *steady application*. Almost all would make rapid progress, if they could be brought to economize and apply the mind they have. The great difficulty with the young is, that sense carries it with such a high hand over reason. The visual ray is so darkened by the mists and exhalations of the earthly part, that the many grope in their studies as in the night, and at the best, see men as trees walking. If we could administer chloroform to some of the senses of our scholars, and leave their intellect unclouded and bright, dull recitations and slow progress would soon become matters of history. It is slandering God to say that blockheads are in his image. Their dullness is their own work.

MORAL TEACHING.

It can hardly be doubted that the Legislature of this state would have its teachers inculcate the principles of sound morality in all of these three ways; namely, by *general instruction*, on occasion of *particular offences*, and by *example*.

They would, we apprehend, have the teacher take time, even from other pressing school duties, to explain to his scholars the evil of lying, of theft, of malevolence, of impurity, of injustice, and of impiety. They would have teachers explain and enforce, somewhat at large, the opposite virtues. This is evidently the mind of the Legislature, as expressed in its act, and no Prudential, or Town's Committee, can overrule it. Let it take time. The Legislature knew it would take time. They knew that, if scholars were to learn in school the principles of sound morality, which they themselves call the basis of a republican constitution, unbroken time must be taken for the purpose; and from the particular stress laid on this kind of instruction as compared with others, it is evident, that whatever else may suffer, they would not have *this* neglected.

Particular occasions, too, arise daily in school, for which some principle of good morals may be impressively illustrated and enforced. A scholar's tardiness is a good text for a lecture on punctuality, especially if he has thereby hindered the school, or his class. Disorder, as hindering the improvement of all around, may be made to illustrate the nature of selfishness, seeking its own gratification at its neighbor's expense. No case of lying should be allowed to pass without endeavoring to impress on the minds of pupils the cardinal principle of veracity. Alas! that it should be so necessary. Punishment for lying is but a small part of the teacher's duty. He should try to *burn* into his pupils' consciences such a conviction of the wickedness of lying, that they cannot afterwards think of violating the truth. Profane and unchaste language and actions should not only be punished, but their evil character shown in such a way as to secure, if possible, the purity and the piety of pupils.

A third mode of teaching morality in school is by *example*. If we would teach virtue, we must *be* virtuous. In vain do we inculcate lessons, which we ourselves violate. A teacher may dilate on the beauty and excellency of good conduct, till he thinks he has made all fast and sure in the minds of his scholars; but if the undertow of a bad example set in, it will carry them all out to sea and upon breakers again directly. Children and youth are governed far more by sympathy and feeling, than by reason and argument. If they see that the teacher's inclinations are wrong, they take the contagion quickly, let him reason and dis-

course as he may, about morality and virtue. A bad under-current in a teacher's character is sure to find its way by secret, if not open channels, to his pupils' hearts; while a true love for virtue, if it do not beget the like love in those of whom we have the care, will at least increase their respect for it.

GREATNESS.

ALL true greatness is quiet, whether in mind or matter. Its movements, if it move, are easy; for effort is needless. The ocean is grand, even in its stillness. Yonder it lies, the vast, blue, dread, eternal deep, cradled in its own infant-like repose, and asks no witness of its grandeur. The pathless and measureless ether above us—that nurse of great thoughts and high desires—does not trouble itself to boast its own sublimity. The quiet heavens are not vain and loud talkers in their own praise. Those calm stars have twinkled in the same gentle way, ever since they were marshalled in their places, without a thought or wish for an archangel's trump to celebrate their beauty and grandeur.

So great men, and so clusters of great men, making eras in the world's history, shine by their own quiet light, and are great by their own unboasted greatness. They seek not to strike by shifting positions and multiplying contrivances. They do not *dazzle*, but pour a flood of steady radiance down the long track of time. Present applause may not greet them. It is not what they *seek*, but *shun*. The applause of the unthinking many would be their condemnation. Their motto is the poet's, "Fit audience find, though few."

It is more difficult to act on mind than on matter, in the ratio of their value. Consequently, higher and better preparation must be requisite for the former, than for the latter, in the same ratio. To prepare yourself for the business of persuading men to what is good and true, is as much more difficult than to learn to make boards smooth, as the work, when done, is better and more valuable. Both works, and therefore both preparations, are needful, and truly honorable. It is useful and honorable to make a blade of grass grow where none grew before. But the blade of grass withers, and its flower falls; while mind goes onward, and may go upward forever.

A PERMANENT INVESTMENT.

NOT only ask, What an investment will *now* yield, but also, How *lasting* will be its dividends? Will the very kind of property, to you at least, soon cease to be property at all, — of no more account than the dust on a fixed star?

Everything depends on this question of *permanence*. An investment *always* good, — from the nature of the case imperishable, ever increasing — must, one would think, command attention.

The mind itself is an eternal principle. It will never cease to be. What is laid out in beautifying and adorning it, is not lost. Early death cannot efface it, nor can the late and cold frosts of the evening of life chill it to death. Every increment of skill, every addition of taste and knowledge, is an eternal inheritance, never to be erased by the tooth of Time. With augmented knowledge, and taste, and sensibility, there may indeed come deeper woe; but the value of the inheritance is not the less, nor its term the shorter, because fearful and never-ending woes abide its abuse. Even Literature and Science have a kind of immortality. How much more the mind itself, and all its own proper growth! The poet, genius-inspired, boasts, not altogether vainly, that his work shall never die. Monumental marble and brass shall crumble; but the "thoughts that breathe, and words that burn," shall live an ever-growing and spreading life. How much more shall the Thinker's *Power* live on forever, undecaying and unspent?

Lay up mental treasures, then, with sedulous care. Invest your time, and money, and toil, in such treasures, with a liberal hand. You will not regret it. The income will be rich and everlasting. Here, be avaricious as you will. Coin your moments into intellectual, incorruptible treasures. Make this your motto, *ever-getting, ever-giving*. Remember that knowledge is to be prized next after God; and if you love Him first and supremely, there can be little danger that you will love knowledge too well.

N. B. THE delay of this Number of the Teacher has been occasioned by the time taken up in preparing engravings for the Article on Perspective Drawing. The editor of the present Number hopes that subscribers will on this account excuse the delay; and himself also for appearing before them twice in the year, when he should have appeared but once.